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the magic lantern Gazette

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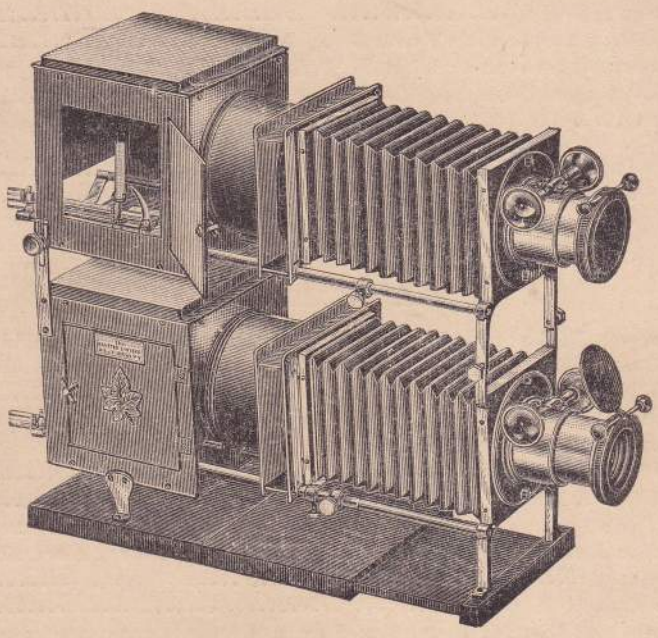

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Editorial

Welcome to the Spring issue of our Gazette - the snowdrops and daffodils are out, together with the blossom on the trees - in our part of the world. We hope that all is well where you are too.

This Gazette starts with very good news in the President's Message - and 'good news' these days is very welcome indeed. Following on from his message Karl intrigues us with his Tale of Three Lanterns (when **is** a toy not a toy?) An interesting small lantern!

Alaska is a dream for the majority of us. So far the Society has not ventured that far North, which makes the slides Brian has shared with us in his article even more absorbing. These panoramic slides are truly amazing, in quality as well as quantity. These images give a powerful views of Alaska and show it as it was a century ago.

Dr Dellmann, Sarah to her friends, has been kind enough to translate and share her work on the slides of Professor Pulle's Expedition to Suriname. It has been quite an experience reading her account of her researches on this remarkable set of slides - thorough would sum it up - as well as being able to see some of the very interesting images.

Terry's Tips continue to be a very practical guide to avoiding last minute crises by heading them off before they arise! Then you can "keep calm and carry on". We all appreciate Terry's practical advice.

Once again we would like to thank all our contributors to this issue - without you there would be no Gazette!

If, like us, Suriname is just a name on the map of South America, we thought you might find this information helpful:

Suriname, officially the Republic of Suriname, is a country in northern South America. It is bordered by the Atlantic Ocean to the north, French Guiana to the east, Guyana to the west, and Brazil to the south. At just under 165,000 square kilometers (64,000 square miles), it is the smallest sovereign state in South America

It has a population of approximately 612,985, dominated by descendants from the slaves and labourers brought in from Africa and Asia by the Dutch Empire and Republic. Most of the people live by the country's (north) coast, in and around its capital and largest city, Paramaribo. It is also one of the least densely populated countries on Earth. Situated slightly north of the equator, Suriname is a tropical country dominated by rainforests. Its extensive tree cover is vital to the country's efforts to mitigate climate change and maintain carbon negativity. A developing country with a relatively high level of human development, Suriname's economy is heavily dependent on its abundant natural resources, namely bauxite, gold, petroleum, and agricultural products.

Suriname was inhabited as early as the fourth millennium BC by various indigenous peoples, including the Arawaks, Caribs, and Wayana. Europeans arrived in the 16th century, with the Dutch establishing control over much of the country's current territory by the late 17th century. During the Dutch colonial period, Suriname was a lucrative source of sugar, its plantation economy driven by African slave labour, and after abolition of slavery in 1863, by indentured servants from Asia, predominantly from British India, as well as the Dutch East Indies. In 1954, Suriname became one of the constituent countries of the Kingdom of the Netherlands. On 25 November 1975, it left the Kingdom to become an independent state. In contrast to Indonesia's earlier war for independence from the Netherlands, the path toward Suriname's independence was an initiative of the then left-wing Dutch government. Suriname continues to maintain close diplomatic, economic, and cultural ties with the Netherlands. - From Wikipedia.

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President's Message

The year 2023 has started with good news for the MLS of the US & Canada. We are now fully accredited as a non-profit organization under Internal Revenue Code (IRC) Section 501(c)(3). The entire process has taken longer than expected but this only made our achievement this much more satisfying. I want to thank all Board of Director members for their efforts to make this happen, especially Brian Rogers.

When Brian first told us of his plan to turn the society into an official publicly acknowledged not-for-profit organization, I was not fully prepared to believe in what he had to say. Somehow I had always been under the false impression that the society already was a non-profit. Moreover, the procedure to become one seemed more than a little daunting to me at the time. That we managed to succeed was in no small part due to Brian's initiative and continual effort. I also want to thank all those among our members who have patiently waited for this moment. Not only is it a step in the right direction, but also a justly deserved reward for what our society has accomplished over the years through the countless efforts of many.

Being officially recognized as a non-profit organization will not merely be beneficial for financial reasons. It will also give us recognition as an organization worthwhile to support and engage with. Last but not least, our new status does reflect a shift in emphasis as far as our overall goals are concerned. Previously our priorities centered predominantly on serving and educating our members. That still is an important part of what we do, however along with being a 501(c)(3) non-profit comes the responsibility of educating and serving the public. We've done that for years and in more than one way, so it is not something completely new. The only difference is that now we do have an official obligation, which I am sure everyone will be glad to fulfill. After all, it is no more than the next step in making sure that eventually everyone everywhere will know everything there is to know about this thing called Magic Lantern.

Karl Link, President

Forthcoming Events

Ongoing, ***Nervous Magic Lantern Performance: Time Squared,*** with Ken Jacobs, inventor, free with Museum admission, Museum of the Moving Image, 36-01 35 Ave, Astoria NY 11106.

March 24, 2023, ***Return of the 19th Century Magic Lantern Show,*** with Matt Schnittker, Philosophical Research Society, 3910 Los Feliz Blvd., Los Angeles CA 90027.

For more see Page 28.

Any idea of what is going on here? Contact the Editors if so!

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A Tale of Three Lanterns

Karl Link

This article is about the lanterns shown in pictures 1-6. In it you will find what I know about them, and what I don't. That is, I will tell you all I could learn so far.

Picture 1 = 3 Lanterns – BL, cML, tML – left side view

As you can see in picture 1 there are three different lanterns: a Bullseye Lantern on the left (BL), a Magic Lantern in center (cML), and a toy Magic Lantern on the right (tML).

All three are from about the same general time period, the Victorian era, and all three are of a similar upright cylinder body type. The reason for choosing these three is because one of them, cML, is a little special; and I know so little about it. The other two, BL and tML, are included for comparison and because they help in finding out more about cML. In this way they act as a trio, with one central piece and two supporting ones. At least this is how I present them here. We begin with cML, the lantern in the center.

Picture 2 = 3 Lanterns – BL, cML, tML – right side view

cML is made of tin and painted in a reddish-brown color. It is 155 mm high (top to bottom), 145 mm long (front lens to back), its round body is 77 mm in diameter (dia.), and the slide holder will take a Lantern Slide (LS) 52 mm wide. The chimney piece consists of a round metal cover, topped by a metal rosette, both painted black. There is no box, no lamp, no reflector, and there are no slides.

cML is unusual in that its door is at the front and the optical system is directly attached to the door. The slide holder comes first, a plano-convex lens (40 mm dia.) in a short metal sleeve is next, followed by a detachable lens tube with a slim lens (22 mm dia.) at the very front. With a little effort a tightly fitting inner tube can be moved manually for focus adjustment.

I wanted to get an idea of how well cML works. I wasn't interested in exact details. All I wanted was to see if at least in principle, it could be used within a small setting, such as a few children gathered about in a family room. So, I took a lighted candle, put it inside, found a toy slide which fitted, and was disappointed by the result.

Two problems immediately became apparent. The first and more important one was image sharpness. At no distance from the screen could I produce a clear and sharply focused image. The best result can be seen in picture 7, which was at approx. 5-6 in. from the screen. At this distance the image is sufficiently bright, but still not fully in focus, and magnification is minimal. The problem is the optical system. The lenses or their arrangement don't really work.

Picture 3 = 3 Lanterns – BL, cML, tML – front view

The second problem was image brightness. Obviously, candlelight is a relatively weak illuminant, especially by our modern standards. Of course, when close to the screen, overall brightness was quite good, but that quickly diminished when moving farther away. At a distance of approx. 1 ft. from the screen, the image was barely recognizable, and at 2 ft. distance the light became so dim that hardly anything could be discerned. In other words, using candlelight effectively limits the use of cML for projection due to its low light output. No surprise really, except that this also has the secondary effect

of making it more difficult to determine at which point the image is projected at its best quality in terms of focus and clarity.

I have had cML for many years, but I know next to nothing about it. There are no labels, no marks, or anything to identify a maker. I always assumed it to be a toy ML, based on its size, but have no proof of that. I do not remember when, where, or under what circumstances I acquired it. I have no story to tell. It's all a blank, a complete mystery. Very puzzling. Thus far I have not been able to find any reference to it. The only thing I did find was a lantern bearing a close resemblance to cML. This is the lantern you can see on the left in picture 1.

Picture 4 = 3 Lanterns – BL, cML, tML – back view

It is not a ML. It is a Bullseye Lantern, aka Police Lantern, or Dark Lantern. This type of lantern has existed in one form or another for hundreds of years. See for example (https://www.britannica.com/technology/bulls-eye-lantern) or (https://roguish.wordpress.com/2021/01/25/an-overlooked-thieves-tool-the-dark-lantern/). The specific design shown in Pictures 1-6 was widespread during the 19th century among policemen, but also watchmen, boatmen and others. It is often referred to as the antique flashlight, and there are several different variations and sizes. Besides serving as a handy light in the dark they were also used for signaling. BL here has a small knob on its right-hand side near the bottom, which when pushed towards the front, will move a metal shutter inside the lantern between the light source and the lens, preventing the light from reaching outside (picture 8).

BL is made of tin, painted with a reddish-brown paint similar to the one on cML but darker. It can look almost black, or is blackened, and much of it is missing. It is 173 mm high (top to bottom), 116 mm long (front to back), and its main body is 74 mm in diameter. The door is in the front, with a large glass lens of 70 mm dia. extending forward. Two wire handles are located in the back, along with a mechanism to clip the lantern to a belt for example. Inside is a simple 2-wick tin oil lamp (picture 9) which fits perfectly into a low rimmed ring of tin, serving as a lamp holder. There is no reflector. The chimney piece is very similar to the one on cML, except that here there is a 2-tier rosette on top (BLs with a 1-tier rosette also exist). The entire chimney was either painted black or has blackened since, but most of the paint is gone. The size of the door is very close to the one for cML; both doors are 85 mm high, but BL's door is a few mm wider. The mechanism for opening and closing it is nearly identical for both (picture 10). Interestingly, the inside of the door of BL shows part of an advertisement "…approved and prescribed by…" (picture 11), but it is difficult to know what it was. It seems the original door was replaced at some point in the past with a piece of left over tin can or scrap metal. The original glass lens may also have been replaced at that time. The current glass is of poor quality, with streaks, air bubbles and other imperfections (picture 12). It does not look like a good quality lens. Despite that BL actually works reasonably well. With a lighted candle inside you have a nice round circle of light, quite adequate at a short distance, to provide a little better view in a dark spot or at night.

Picture 5 = 2 Lanterns – BL, cML – bottom view

Comparing BL with cML there are several similarities. The overall shape, their size, the paint, a rosette topped chimney, a front door with optical system, the door latch, and BL's oil lamp does fit so perfectly into a similar lamp holder inside cML, it looks as if it was made for cML. And, if I may be allowed to stretch my point: If we were to exchange doors between these two lanterns, we would not find much amiss, and would have converted each one into the other. A truly surprising transformation.

While all this is very intriguing, suggesting that both lanterns may be from the same time period, may have come from the same manufacturing tradition, perhaps even the same region or workshop, it is not proof. What does seem clear however is that any lantern maker, tinsmith, or capable individual could have made either one of them; or copied one from the other, using for example BL as a model for making cML.

Which raises the following questions: Does an average tinsmith have a good working knowledge of optics? Good enough to select the right kind of lenses? In the case of a ML,

good quality lenses, arranged properly to ensure optimal image projection? Does the average tinsmith have easy access to such lenses? Will their cost be a deciding factor? How dependent is the trade on lens makers or optical specialists? Are there other factors or considerations? For example, will this tinsmith care about optical quality? Will a prospective customer?

Picture 6 = 2 Lanterns – BL, cML – right side view, with door open

Good satisfactory answers are not readily available. For the time being, all I can do is to provide two somewhat contradictory statements. The first statement is purely personal, my own in fact, and I will say: It is not all that hard to understand how lenses work, and it does not take very long to find out how to use them. The second statement is a quote, taken from the 1906 Bing Toy Catalog (1991 reprint by Ace Editions Ltd.) by the well-known Nuremberg toy manufacturing firm: "When we first started the manufacture of Magic Lanterns we made it a special point to use the very best Optic

Picture 7 = cML – best poor image

…… By continual endeavours we have succeeded, that no lantern of ours leaves the factory without being perfectly tested as to its correct optic, and the pictures produced are therefore distinct, clear, and sufficiently large".

This brings us to another important Nuremberg toy manufacturing company, that of Ernst Plank (EP), and the third lantern in picture 1, the little toy ML on the right (tML).

Picture 8 = BL – metal shutter closed:

tML is included here as an example of a genuine toy, made by a recognized firm well established in the toy trade. Compared to BL and cML, it is of similar overall shape and body type, but a little smaller in size. It is 118 mm high (top to bottom), 136 mm long (front lens to back), its main body at mid height is 62 mm dia. (87 mm dia. at bottom), its front lens is 28 mm dia., and its slide holder can take slides up to 32 mm wide. Like the previous two lanterns, tML has an upright cylindrical body made of tin. It has no door. Access to the inside is possible by lifting the lantern body from its base. There is no lamp, but a small tin reflector is attached to the back. A small lump of old and dirty candle wax inside indicates that candlelight was used in the past.

tML is not in very good condition. The lens tube is stuck, probably due to rust, and cannot be used for focusing. Furthermore, it may not be the original lens tube. Its open end has a roughly cut edge, with some denting and small lengthwise cuts in the metal, as if someone had tried to enlarge the tube's diameter a little this way. The chimney top also has some damage. Both chimney and base have an oxblood red paint. There is still some gold paint in a small band below the chimney and also above the base plate. The main body in between no longer has any paint, showing a blank metal surface on its left side, or a layer of surface rust on the right. A single wire handle in the back is also rusted.

tML came in a wooden box covered with a decorative marbled paper, now faded, stained, and some of it lost. Its original colors might have been brown, purple, and perhaps even some blue. An EP label is on the lid (picture 14). Inside

Picture 9 = BL – 2-wick oil lamp

the box within a little separate compartment are 12 glass toy LSs. They are 110 mm long, 29 mm wide, and their edges are bound with green paper. Only a few images are on each slide. They appear to be hand painted and are quite simple, almost childlike (picture 15). An attempt was made to see how well tML can project its toy slides, but it turns out that without a thorough cleaning and freeing up of its stuck lens tube nothing much can be expected; and secondly that a tea light candle is too weak a light source to be anything more than of very limited use.

How old is tML? Solely judging by its looks and that of its accompanying toy LSs, I would have taken a guess at "around the 1860's", which would make this an early EP model. Luckily, we do not need to rely on such guesswork,

Picture 10 = cML + BL – latch comparison

Picture 11 = BL – part of advertising inside of door

because the EP label shows six different emblems or insignia, two of which have dates (picture 16). The EP Co. logo is at bottom center, with No. 1 (handwritten) below. At center top is the coat of arms of the German Empire (1871-1918). On the upper right is an award from the Vienna World's Fair in 1873 with an image of the corresponding award medal shown on the upper left. The award on the lower left says: International Exhibition Philadelphia 1876 – Awarded by United States Centennial Commission. An image of the corresponding award medal is shown on the lower right. This then means that while the design was available by 1873 or before, tML itself was made in 1876 or after.

Picture 12 = BL – poor quality glass lens;

Toy MLs by EP are usually not very rare. With only a little effort I could find three other examples like tML illustrated within the ML literature. The first example is from a book by Vera Tietjens-Schurman (Van Toverlantaarn tot Kinematograaf, 1979, Stedhuis Sleat, Rottevalle, page 32 No. 21, and page 43, No. 41). This toy ML is taller (17 cm) and has two wire handles in back (picture 17). The EP label on its box (picture 18) is different, very basic, marked No. 3B', and without any date, so presumably from the very early years of EP, perhaps as early as 1866-1870[1].

Another similar toy ML can be seen in a schematic view in the article: Some German Professional Magic Lanterns by Deac Rossell[2]. It shows one page from the 1875 catalog of Wilhelm Bahr, which unfortunately does not name a maker (picture 19). It does however confirm that a very similar toy ML was for sale at a time which corresponds well with the dates found above.

Picture 13 = BL – successful circle of light

When inspecting this catalog page, you may notice that all LSs are depicted in the upright position. This from a professional in 1875! Let's assume that Wilhelm Bahr's advertisement department insisted on upright slides, because it does look better, does it not?

The last example is a photo from Richard Balzer's collection, not reproduced here because no specific details are mentioned. It shows several very old toy MLs, two of which are like tML[3].

Having closely examined all three lanterns, it is now time to sum up all our findings and see if we can come up with some answers concerning the history of cML. What we are interested in primarily are answers to four basic questions: Who made it, when, where, and why?

Generally, because of its great similarity, answers valid for BL should also work for cML. However, we need to use caution even if such answers appear to agree well, but at the very least these answers should help guide us in the right direction.

To the first question, who, we cannot give a name or a direct answer. We only can say that based on what we found: a) the maker of cML was someone familiar with BLs and their construction; b) also knew something about MLs; but c) did not know much about optics or did not pay much attention to the requirements needed for good optical projection.

Picture 14 = tML – EP box

Who could fit such a description? A solitary tinsmith, working in a small workshop somewhere, perhaps making only a few pieces at a time. It could also be a larger workshop, or a small to medium size manufacturing company with a limited production run of this design. It is unlikely that a large firm would have made cML, because larger companies tend towards producing larger quantities; and while they may use already existing designs as models for future productions, they have less need to copy. They also are likely to have people knowledgeable in optics. Producing large quantities increases the chances of surviving the ravages of time and of finding surviving examples in years to come, as the case of tML proves. This is not the case here. As far as I know there are not any other cML like lanterns recorded.

Of course, its poor performance does not help a wider distribution, which would also mean that cML was not

Picture 15 = tML – 12 toy lantern slides

produced for very long. Just exactly when it was made is difficult to assess, but its similarity to BL and especially the perfect fit of its 2-wick oil lamp, point more towards the earlier part of the 19th century, before kerosene lamps became the norm. A later date is not entirely out of the question, but it seems unlikely that cML could have been made much after 1880. By then the increasing competition from other ML manufacturers with increasingly better products, would have made it difficult for cML to successfully compete. This is especially true for toy MLs, some of which were produced in such large quantities that prices became incredibly low[4].

Picture 16 = tML – Ernst Plank label

BL is of a type which was common from about the 1850's on, in both Great Britain and the USA. With British lanterns often being of heavier construction it is plausible that BL was made in the USA. (https://darklanterntales.wordpress.com/what-is-a-dark-lantern/). In the same way, because cML is simply made, it may also be from the USA.

Recently I found another example of cML (picture 20). This one is missing its lens tube, and was nailed to a rough wooden board, probably to improve its stability when in use. Apart from that it is identical to the first cML. Its measurements are exactly the same; same height, same diameter, same slide holder, same size condenser lens, and the lens tube from the first cML fits it perfectly. Since this second cML came from a local dealer, my inclination is to believe that cML was made in the Northeastern part of the US. Of course, more evidence and better proof would be needed to verify this hunch.

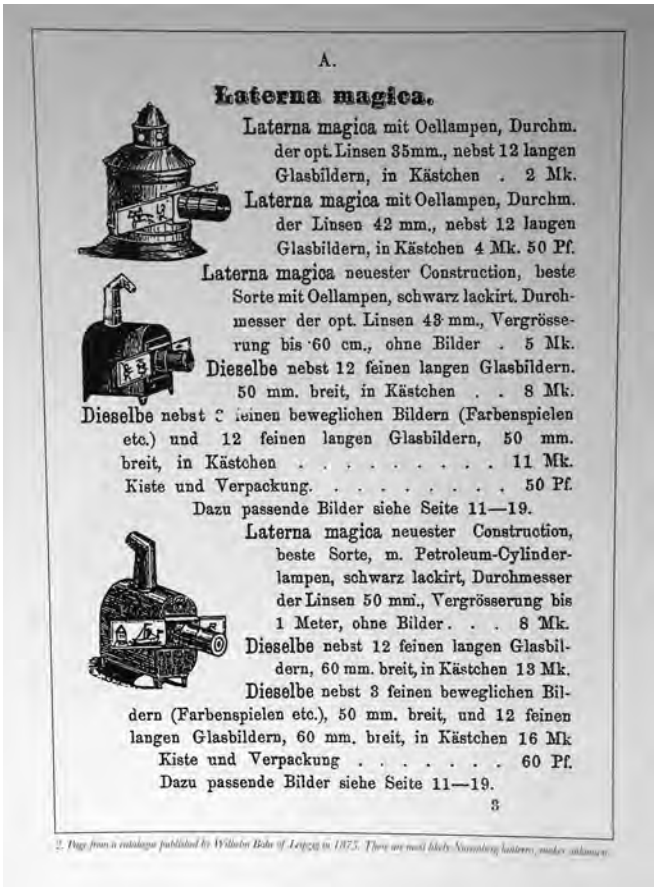
Picture 17 = from Vera T.S. – EP toy ML

Picture 18 = from Vera T.S. – EP box

What could be of great help is if I knew more about BL. If I knew BL's history, could date BL more precisely, or if I could learn more about the advertisement inside its door, then that information might also be relevant for cML. However, at this time, I don't have such data; it's a project for the future. Again, for both cML as well as BL there are no easily traceable features, a marked contrast to tML for which basic facts are comparatively easy to find.

Probably the hardest question to answer is why was cML made? Under the circumstances we can only speculate. The first and obvious answer, commercial interest, is not a very good one, as cML must have been a failure in this respect. Unless it was only ever intended for a small number of customers, as a temporary measure perhaps, or done by special request.

It would help if we knew more of its purpose, i.e., was cML meant to be used as a functional projection lantern for adults or as a toy for children? Its size makes us believe it is a toy, but is it, really? Size matters, but BL is about the same size, and it is not a toy. At what size is a toy a toy or no longer a toy? Or should we draw the line at a certain degree of functionality or complexity? Hard to do when your toy is a ML. Some very old MLs are quite simple, and yet nobody would consider them toys. cML is of a size which could be a toy but may not be or may not have intended to be at its inception.



A.

Laterna magica.

Laterna magica mit Oellampen, Durchm. der opt. Linsen 35mm., nebst 12 langen Glasbildern, in Kästchen . 2 Mk.

Laterna magica mit Oellampen, Durchm. der Linsen 42 mm., nebst 12 langen Glasbildern, in Kästchen 4 Mk. 50 Pf.

Laterna magica neuester Construction, beste Sorte mit Oellampen, schwarz lackirt. Durchmesser der opt. Linsen 48 mm., Vergrösserung bis 60 cm., ohne Bilder . 5 Mk.

Dieselbe nebst 12 feinen langen Glasbildern. 50 mm. breit, in Kästchen . . 8 Mk.

Dieselbe nebst 3 feinen beweglichen Bildern (Farbenspielen etc.) und 12 feinen langen Glasbildern, 50 mm. breit, in Kästchen . . . . . 11 Mk.

Kiste und Verpackung. . . . . 50 Pf.

Dazu passende Bilder siehe Seite 11—19.

Laterna magica neuester Construction, beste Sorte, m. Petroleum-Cylinderlampen, schwarz lackirt, Durchmesser der Linsen 50 mm., Vergrösserung bis 1 Meter, ohne Bilder. . . 8 Mk.

Dieselbe nebst 12 feinen langen Glasbildern, 60 mm. breit, in Kästchen 13 Mk.

Dieselbe nebst 3 feinen beweglichen Bildern (Farbenspielen etc.), 50 mm. breit, und 12 feinen langen Glasbildern, 60 mm. breit, in Kästchen 16 Mk

Kiste und Verpackung . . . . . 60 Pf.

Dazu passende Bilder siehe Seite 11—19.

3

2. Page from a catalogue published by Wilhelm Bahr of Leipzig in 1875. They are most likely Nuremberg lanterns, maker unknown.

Picture 19 = from Deac R. – W. Bahr catalog page

It is unfortunate that there were no slides with cML to help us decide. They could have told us much about its intended use. One clue, but not a very convincing one, is that compared to tML the size of cML's supposed LSs is relatively large for a toy ML of its height. This might be an indication that cML was originally not planned to be a toy. There is no question that tML is a toy. Its size and that of its LSs, but also its nicely painted color scheme all pronounce its intended use as a toy. In contrast the uniform color paint on cML makes it look more functional, and less like a toy. If it originally did come with a 2-wick oil lamp like the one in BL, then again it is less likely to be a toy; admittedly another weak argument just like the one about its paint.

In conclusion: cML was probably made in a workshop or small manufacturing company, possibly located in the USA, sometime between the 1850's to 1880's, and perhaps not as a toy.

Coming to an end, I must say that cML is an interesting artifact, and although I wasn't able to find as much historical information as I would have liked to, it certainly is more than what I initially had expected. Moreover, as an added bonus, in the process of searching for more information, it provided me with much entertainment.

I hope you have enjoyed this excursion into the world of toy Magic Lanterns. One final word: Although none of the lanterns described can be said to be very good at projecting, they manage to do better with a favorable light projected from them.

Picture 20 = second cML on wood board;

Notes:

1. EP was founded in 1866 - see Robinson D., Herbert S., Crangle R. (Eds.), 2001, The Encyclopedia of the Magic Lantern; The Magic Lantern Society, London.

2. Crompton D., Franklin R., Herbert S. (Eds.), (1997), Servants of Light, The MLS, page 71, Fig. 2, topmost lantern.

3. Wells K.D., (2010), Magic Lanterns: Christmas Toys for Boys, The Magic Lantern Gazette, Vol. 22, No. 1, Spring 2010, page 8, Fig. 7.

4. Ibid.

Alaska Panorama Treasures

by Brian Rogers

Part of a recently-purchased collection came with a typed page with the following story. Here's what was written:

"*When browsing the Pioneer District [Seattle] in the late sixties or early 70, I was overheard by a lady as I asked the proprietor of an antique shop if he had any magic lantern slides.*

"Oh, I've got some magic lantern slides," this lady volunteered. "We have some of the large magic lantern slides." She put her hands almost 14 inches apart. You can believe me I was all ears.

Arriving on Alki Point, her husband took me out on the back porch and there, under a bench, was a cardboard box, much the worse for wear and tear. I found the contents in disarray. Sand and dust and time, as well as weather, had taken their toll. I reclaimed the collection slide-by-slide. When free of dust and grime, I secured the cover glass with duct tape. There were 24 slides of circa 1900 towns and places in Alaska.

Garden Island, Fairbanks, Alaska, circa 1915. Curtis and Miller photo, probably colored by E R Warner of Seattle.

"I projected them one by one on the wall. "I have never seen them for all the years they have been on the back porch. Some twenty years ago I worked for a semi-public agency, and when they let me go, I remembered these slides in the basement. For one reason or another I took them.

"Well," I replied, "They are very unusual and if you are of a mind to sell them, please remember me.

"Hell," he replied. "I can't sell them. I stole them. But here is what I'll do. Now I'm in my eighties and you are not far behind. But I'm going to lend these slides to you, for I know you'll make good use of them. If I want them back in fifteen or twenty years, I'll call on you to return them to me."

That's the end of the story. Where did they come from? I've identified two possibilities – the Seattle Chamber of Commerce and the Alaska Engineering Commission – with evidence for both.

Juneau, Alaska circa 1915, about ten years after it became Alaska's capital city, replacing Sitka, which had been the capital of Russian Alaska and the Territory of Alaska until 1906. Sheelor photo.

The Seattle Chamber

On April 17, 1882, 26 leading Seattle citizens and businessmen organized the Seattle Chamber of Commerce with the intent of protecting local interests. The Chamber initially focused its efforts on the fight to obtain rail facilities for Seattle, but reorganized in 1910 to broaden its scope, taking the name "New Seattle Chamber of Commerce." Among the goals of the new Chamber, addressed by its various committees, were "to promote the growth and development of the State of Washington, the territory of Alaska and the Pacific Northwest."

Nome, Alaska, circa 1915, photographer unknown, but probably Sheelor or Curtis.

The new Chamber installed several new bureaus. Its Board of Trustees unanimously adopted the resolution creating the Alaska Bureau, introduced by the committee on Alaskan affairs, on November 7, 1911. According to the text of the resolution, signed by Bureau chairman J.E. Chilberg, the purpose of the Bureau was the "encouragement and promotion of the development of Alaska," by working for legislation and appropriations to improve the land and water transportation facilities of Alaska, as well as to "disseminate the truth about Alaska" in order to promote the territory's development. To this end, the bureau created promotional materials, including albums and exhibits.

Fairbanks, Alaska, circa 1913, Chena River in the foreground. The bridge on the right went out with the ice every spring. Photo by Curtis and Miller.

One such exhibit, in 1913, highlighting Alaska's resources, was shipped by the Alaska Bureau to Washington to be installed in connection with an educational campaign carried on in the interest of pending legislation for railroad construction by the government. Several of the panorama photos carry a paper tag reading "Alaska Bureau" including those by Asahel Curtis and Curtis and Miller and other photographers.

Petersburg, Alaska. "Little Norway", circa 1915. Sheelor photo.

The Alaska Bureau seems to have been disbanded in the early 1920s, though the Chamber's Alaska Committee continued to function, taking a new shape as the Alaska Business Forum Committee, still part of the Seattle Chamber of Commerce today. The Bureau was chaired by a number of individuals over the years, including Scott Cordell Bone, (circa 1913-1915), who became the tenth Territorial Governor of Alaska, (1921-1925).

According to the Alaska Bureau Report: *The Alaska Bureau of the Seattle Chamber of Commerce: Its Origin, Activities and Supporters, 1911-1914*, “Some 560 lantern slides, of which 228 are beautifully colored, have been gradually accumulated and several small series have been furnished for exhibition, free of cost, to parties who were not seeking personal financial profit from their use. Frequent use of these slides has been made for free illustrated talks before local organizations." The Alaskan Engineering Commission was set up in 1914 by President Woodrow Wilson to build the Alaska Railroad.

Ketchikan, Alaska, 1915. Sheelor photo.

The organization was a federal agency under the U.S. Department of Interior. After the completion of the railroad in 1923, it became the Alaska Railroad Commission, and finally the Alaska Railroad, running a line from Seward to Fairbanks via Anchorage and Denali National Park (formerly Mt. McKinley National Park). The only one of the panoramic slides to identify an organization, the Nenana Alaska slide, shows “A.J. Johnson, official photographer, AEC.”

Was the Alaska Bureau the semi-public agency the unknown author referred to? Or was it the Alaskan Engineering Commission? As of now, it’s still a mystery.

Nenana, Alaska, 1916, prior to the construction of the Alaska Railroad and the bridge across the Tenana River. Photo by A J Johnson.

The slides show the Alaska of over 100 years ago – a vast land with a total population in 1910 of less than 65,000. The largest cities then were Fairbanks (pop. 3541), Nome (pop. 2600), Juneau (pop. 1644), and Ketchikan (pop. 1613). Anchorage, now Alaska’s largest community, was settled in 1915 for the construction of the Alaska Railroad and didn’t appear in the 1910 census.

Alaska reindeer herd, circa 1915. Sheelor photo.

We do know that several of the slides were photographed by F.W. Sheelor, a pioneer of panoramic photography. A copy of his Anchorage panorama slide is in the Library of Congress. Sheelor used “the largest circle camera in the world” to take t series of panoramic photographs of the towns of Alaska and the Yukon.

Anchorage, Alaska, taken by F W Sheelor with his panoramic camera

The Asahel Curtis Photo Company

The company's photographs of 1,677 items provide one of the most valuable photographic records of Seattle, Washington State, Alaska and the Klondike, covering a period from the 1850s until 1940. This Photo Company was the last in a series of photo studios associated with Asahel Curtis. The studio did primarily commercial work and specialized in documenting Pacific Northwest activities.

Floyd William Sheelor

F W Sheelor was born 1878 in Nebraska. He came to Skagway, Alaska about 1915 and produced the most amazing panoramic photos of the town, copies of which can purchased from the Library of Congress. He registered for the draft for World War One and was here for the 1920 census. There was a Mrs. Sheelor who left the Yukon with him in 1916.

Before he came here he worked in California producing the largest photo ever made in 1913:

“From June 24 1913 Tonopah Bonanza:

LARGEST PHOTOGRAPH IN WORLD IS TAKEN IN TONOPAH, NV, BY CAMERA MANUFACTURED IN THIS CAMP

After laboring for 6 months and incurring an expense of $3000 F. W. Sheelor of Tonopah has constructed the largest panorama camera in the world, and the first picture, which also has the distinction of being the largest ever taken, is now on exhibition. The picture is 12 feet 3 inches in length and 25 inches in width and shows a panoramic view of Tonopah district with over 2 miles of territory being clearly defined.

Sheelor is originally from Sisson, California, and about six months ago started work upon the construction of what he declares to be the largest camera in the world. For a number of years he offered manufacturing firms a fancy price to make such a picture-taking machine but the offer was refused. Every piece of the camera was made in Tonopah, except the lens, which was imported from Germany. The progress was necessarily slow, and it was not until a short time ago that the work was completed.

Last Thursday Sheelor carried the camera to the top of Mount Brougher. The outfit was conveyed to the mountain top in sections and late in the afternoon it was set up and the picture was taken. The sweep of the machine includes views starting below the Extension mine and ending with the old high school building. Practically every mining company in the district is included in the view while every building in the city stands out in prominence. The picture is clear in detail and shows people walking about the streets in every part of town. Two pedestrians are to be observed walking along the railroad track near the Montana mine practically a mile from the point where the view was taken, showing the clear manner in which objects were brought out.

One of the views has been purchased by H H Bacon and is now attracting attention at his place of business. It was inspected by a large number of people yesterday and declared to be a work of art.

Sheelor will leave shortly for Montana where he is under contract to take photographs for several of the leading railroads crossing that state and will probably use his new camera during the trip. The films used in the machine are of special manufacture and are imported from France.

The machine can take a picture 36 feet in length, which means a complete circle. The width will be the same in all pictures, or 25 inches. The mechanism is so adjusted that any fraction of the 36 feet of film can be exposed.”

[Tonopah is located at the junction of U.S. Routes 6 and 95, approximately midway between Las Vegas and Reno.]

The lantern slides of Prof. August Adriaan Pulle's l920/2l expedition to Suriname

Sarah Dellmann

In this study I will analyze a set of lantern slides featuring the expedition of Dutch botanist August Adriaan Pulle (1875-1955) to Suriname, at that time colonized by the Netherlands. I carried out this research in 2017 and took it as a starting point for a grant application of a larger research project on the use of lantern slides in science communication by Dutch scientists - which was not awarded funding, so this "test case" remains the only case study I looked into in more detail. I wrote a piece on this slide set in German for the proceedings of a research workshop[i], I abridged and translated it so it fits better into the Magic Lantern Gazette.

I will reconstruct how these slides were used and what they were made to mean to historical audiences by turning to historical newspaper reports. Pulle's lantern slide set, although part of the university collection, was not primarily used for academic teaching, as one might expect from the venue where they are stored. These slides were presented in public lectures in which Pulle combined his scientific research on the Surinamese flora with a political position on Dutch colonialism.

Lantern Slides in (Dutch) academic collections...

Many departments of higher education institutes employed lantern slides in their teaching from about 1900 on (at least in Europe) and accumulated large slide libraries over the years. Until the 2010s, slide sets in academic collections were at best stowed away and forgotten, or in the worst case "de-accessioned". Lantern slide collections at university museums and archives, in general, have not always been considered relevant enough for staff to spend time on. However, relatively large collections of more than 10,000 individual slides are commonly found in academic heritage collections today.[ii] A side effect of the long-term neglect of these collections is that those slide sets that eventually survived are often preserved in the order and classification systems of the time of their active use (at the time of my research, most collections were registered in the collection management system in basic terms - "circa 3,000 slides, astronomy, in 54 boxes" - only a few sub-collections were at that time registered by item and showed curatorial intervention such as dust removal and repacking of the slides in separate envelopes).

The preserved material in Dutch university collections gives evidence that lantern slides were only occasionally used before 1900 but became a common phenomenon in academic research and teaching from around 1900 on. The increase of lantern projections at the end of the nineteenth century can be explained by a decrease in costs for projectors and slides, improvement of light sources, as well as changing ideas about the didactic relevance of visual material in (higher) education.[iii] Lantern slides with scientific content were produced by commercial suppliers of educational material, as well as by scientists themselves. Consequently, academic slide collections are often a mix of amateur production of local scientists and slides produced by commercial suppliers.[iv]

... and at University Museum Utrecht

The University Museum Utrecht (UMU) holds approximately 30,000 lantern slides in its collection.[v] Lantern slides held at UMU depict musical scores, photographic microscopic images, diagrams to explain laws of physics, reproductions of art works, maps, schematic representations of various types, geological formations, measuring instruments and tools, archaeological sites, pathological findings and medical hand manoeuvres - to name just a few examples of the heterogeneous image repertoire found in this medium. (You can browse a small fraction of 778 slides in LUCERNA, in the collection of University Museum Utrecht: https://lucerna.exeter.ac.uk/collection/index.php?language=EN&id=2500369).

Slide sets in academic collections are, if at all, considered as part of academic lecturing.[vi] With the lantern slide set of a botanical expedition to Suriname I will point to the fact that slides were shown in public lectures, thereby broadening their relevance for a more varied public - and thus, come to a better understanding of the object's meaning, The direct link to this slide set *Prof Pulle's Botanical Expedition in Suriname* 1920/21 (allocated title) is this one: https://lucerna.exeter.ac.uk/set/index.php?id=3009187.

Some historical sources contain racist or otherwise offensive statements, both in word and image. Such sources are reproduced here as historical documents and do not reflect in any way the position of the author towards such attitudes and ideas. All translations from Dutch to English are mine, in one case I replaced a historical, offensive term for Maroons *(i.e. morons - Ed).* The Dutch term *fiom* the original document can be found in the source linked to in the footnote.

The sources:

Before the physical objects became part of UMU's collection, the existence of these lantern slides seems to have been forgotten for a long time - the objects surfaced when they landed on the skip when the building was cleared for renovation in the 1990s. By coincidence, a former employee spotted the lantern slides and took them out of the skip, handing them over to the curator of the university museum.[vii] The slide set I discuss here had not been inventoried until I digitized it. The 56 preserved glass slides of this set depict 48 different motifs; the existence of 8 doubles indicates that at least two copies of this set were produced. All lantern slides of this set are in standard format 8.3 x 8.3 cm (3 1/4" square) and show photographic images in black and white; a few lantern slides show traces of hand tinting. On the side of the glass where the emulsion (and eventually color) is applied, a transparent cover glass was added. Both glass slides are attached to each

other with paper glued on the edges. Numbers are visible on the paper or on additional labels. The highest number written on a label is "105", which indicates that only about half of the original set is preserved. A small number of lantern slides contain a label with the handwritten text "Suriname 1920, Pulle". As no inventory is preserved and neither do the labels on the slides carry titles that explain the motifs, I could only catalogue the lantern slides according to the order number in the set for the time being.

For additional historical sources, I skimmed the volumes of the Dutch professional journal *Vakblad voor biologen* (a professional journal for biologists working in the Netherlands with a newsletter function) that were published during Pulle's years of employment as well as the "Collectie Botanie" (Repertorium 2979).[viii] This collection is a so-called "leftover archive", which had been handed over to the university library after a professor's retirement, without any systematic order. Additionally, I consulted the *Delpher* database,[ix] containing digitized Dutch newspaper articles, and the *Catalogus Professorum Academiae Rheno-Traiectinae,* a database of professors that are or have been employed at Utrecht University.[x]

The Producers:

Researchers of Utrecht University Botanical Institute and their Expeditions to Suriname Botanist August Adriaan Pulle (1878-1955) obtained his doctoral degree with his dissertation *An enumeration of the vascular plants known from Suriname, together with their distribution and synonymy* under supervision of Prof. Friedrich August Ferdinand Christian Went (1863-1935). In 1914, Pulle took over the chair for botany, which was turned into a chair for special botany / distribution of plants. Starting in 1923, the nomination of geobotany was added. Pulle maintained this chair until his retirement in 1948.

Joseph Lanjouw (1902-1984) was a student of Pulle; he defended his dissertation *The Euphorbiaceae of Suriname* in 1931 and took over the chair from Pulle, which he in turn held until his retirement in 1972. Pulle and Lanjouw as well as most of their Utrecht colleagues at the botanical institute showed great research interest in tropical and subtropical flora. The staff went on numerous expeditions, mostly to countries that were or had been colonized by the Netherlands (among others Suriname, Indonesia and South Africa). Lantern slides of several of these expeditions are part of UMU's collection.

The location:

Colonial Suriname (in northern South America)

Suriname was claimed as colony by the Netherlands from 1667 until 1954. In 1954, Suriname obtained the status as constituent country within the Kingdom of the Netherlands before it achieved fu11 independence in 1975 after various struggles and debates.[xi]

The knowledge of the Dutch cultural, economic and political elite on the colony's qualities was still poor at the end of the nineteenth century. The inland rain forests were hardly known in terms of Western knowledge, and beyond coast lines, cartographical documentation was rudimentary. Only after the *Nederlandsche Westindische Tentoonstelling* ("Dutch West-Indies Exhibition") in 1899, economic and scientific interest in Suriname increased. This newly awakened concern of Dutch authorities resulted in the provision of funds for explorative research; Professor Went traveled to Suriname in 190l with the governmental task to assess the area with respect to its potential for agricultural exploitation. Between 1900 and 1911, seven larger expeditions of Dutch scientists to Suriname took place. Much to the regret of the Utrecht botanists, these expeditions were predominantly geared towards cartographical research. Looking back on these expeditions, Pulle wrote in 1922 in *Vakblad voor biologen:*

> "It is thanks to Prof Went's influence that the botanical harvest of this and the other six similar expeditions was given to me for study purposes and that I got the opportunity to take part in one of these expeditions (Saramacca expedition, 1902-03). It took much effort to convince the authorities of the benefits to have a botanist on the expedition team. The interest was generally so focused on topographical questions that the participation of a botanist was considered a luxury. Consequently, the Saramacca expedition was the only one of the seven travels in which a botanist participated."[xii]

In 1920/21, Pulle, by then full professor, traveled to Suriname for a second time. All topographical and cartographical expeditions had followed the stream course of rivers and, hence, had not collected material from the treetops or from the flora of hilly regions. This gap in the botanical collections was what Pulle aimed to amend.

About one third of the preserved slides are dedicated to motifs that, at first sight, do not have a direct relation to botany: these slides show buildings, depict members of the local population, and two slides portray scientists. None of the botanical images shows details of plants. This needs explanation, as Pulle dedicated his scientific work mostly to the classification of plants into families, which requires a rather detailed description of the plant, among other of the shape of roots and the organization of leaves. Neither aspect is documented in sufficient detail in these slides. This function was confined to the collected herbarium specimen and the drawings made after them. (One reason for not relying on photographic documentation probably is to be found in the available photographic equipment; it seems that no changeable objective or camera with a macro lens were available.)

Why lantern slides?

From the perspective of botanical research, it is not apparent in which way this lantern slide set contributed to the knowledge accumulation of that discipline: it was obviously unsuitable for an encompassing study of the Surinamese flora, not in the least due to the small number of images. The multi-

Fig. l: Lantern slide that turns the viewer's attention towards a specific object. The framing of the image directs the attention to the tree in the middle of the photograph. The person to the left to the tree serves as (rough) indicator of the tree's size.

Slide 30 of the slide set "Prof Pulle's Botanical Expedition to Suriname 1920/21" (allocated title)

Fig 2: Overview of a biome. The view down from the mountain gives an impression of the dominant type of vegetation. The upper half of the image shows traces of manually applied coloring.

Slide 57 of the set "Prof Pulle's Botanical Expedition to Suriname 1920/21" (allocated title)

volume reference work *Flora of Suriname,* published between 1932 and 1965 in irregular intervals by Pulle and later Lanjouw does not contain any of these photographic images that are documented on the lantern slides. In the rare case that this collection contains illustrations, these are schematic drawings in black and white. The first volumes (from 1936) do not contain any illustrations. The first photographic images appear in *Volume V Part I* issued in 1965.[xiii]

Fig 3. Women braiding hats or baskets (?), probably in a mission building.

Slide 4l of the set "Prof Pulle's Botanical Expedition to Suriname 1920/21" (allocated title)

Fig. 4. Three scientists, in the middle Pulle.

Slide 61 of the set "Prof Pulle's Botanical Expedition to Suriname 1920/21" (allocated title)

The absence of reproductions of photographic images of plants might be partially explained with the comparatively higher costs for the reproduction of photographic images, but most certainly also with the cost of photographic images: the aspects that this compendium sought to document could be expressed more accurately in drawings. If photographs served as 'models' for the drawings, it cannot be inferred from the

material that was available to me.

Curiously, the *Vakblad voor biologen* did not mention that photographic images were taken in its otherwise quite detailed reports on expeditions. Over the years, the journal mentions only newly collected plants and explains in which way they complement the herbaria of Dutch universities, e.g. "(...) It is Dr. Stahel's plan to collect plants of the Suriname mountain flora. Over the last years, an important collection of Surinamese plants has been assembled by the gentlemen Gonggrijp and Stahel. This herbarium is to be found at the botanical laboratory at Utrecht."[xiv]

When only the plants themselves or schematic drawings made after them, but not photographic documentation of the plants were of relevance for botanical research - for whom and with which aim were the efforts justified to take bulky photographic equipment on an expedition through the rainforests and to produce lantern slides? After all, lantern slides in the format 8.3 x 8.3 cm indicate quite clearly that these pictures were not meant for the private photo album of the researchers but were intended for public presentation.

We can assume that this slide set was used in academic teaching to illustrate the fresh habitat of the plants, convey a general impression of a life zone or inform students and research assistants about logistics and infrastructure of field research and expeditions.[xv] Nevertheless, it is remarkable that Pulle's slide set does not contain any schematic drawings that could serve to synthesize the empirical findings as is the case in the slide set of his colleague, *Dr Lanjouw's Expedition to Suriname in 1935* (attributed title), which is also available on LUCERNA

(https:lucerna.exeter.ac.uk/set/index.nhp?id=3009189).

How, then, was this slide set used?

Public Lectures

To answer this question, it is relevant to turn to sources that are not generally preserved in university archives and libraries. Research in historical newspapers brought to the fore that Pulle's slide set was presented in public lectures for science clubs and non-specialist audiences. The lantern slide set in question is thus a document of what we would today call "knowledge transfer activity", "outreach" or "science communication". Against this backdrop, the image repertoire of this slide set makes much more sense: it was not primarily produced in academic teaching but its main aim was to present the expedition in the form of a research adventure.

Before I discuss a report of a lecture in more detail below, I wish to acknowledge that archival research supports the observation that both Went and Pulle were active lecturers to various diverse groups. Pulle gave numerous lectures, with and without slides, to various organizations - from social clubs such as the Amsterdam-based organization Ons Huis ("Our House"),[xvi] to members of learned societies, as Artis or the Dutch Society for Natural History.[xvii] Pulle was also author of at least one popularized account of an expedition.[xviii] Went served on the advisory committee of the *Lichtbeeldenvereeninging Amsterdam,* an organization that had the aim to assemble lantern slide sets suitable for "every branch of education" and hired slides to its institutional and private members, among them schools.[xix] Pulle's and Went's activities in the dissemination of scientific knowledge, their engagement in establishing lantern slides as educational material and outreach lectures merit more attention than falls within the scope of this article. I wish to state, though, that Pulle and Went also lectured for audiences that probably did not contribute directly to financing botanical research activities, such as Pulle's public lectures to public adult education centers (Volkuniversiteit)[xx] or Went's engagement in the advisory board of the association "Lichtbeeldenvereeniging Amsterdam"[xxi] that supplied their members (some of which were schools) with educative lantern slides.

The Lantern Lecture on Pulle's Expedition to Suriname

On 28 March 1925, Pulle and the already retired Went, gave a "lecture with slides" ("voordracht met lichtbeelden") to members of the Koninklijk Nederlandsch Aardrijkskundig Genootschap ("Royal Dutch Geographical Society" - KNAG) on the subject of their expeditions to Suriname. Alongside a probably personal interest in public lecturing, a lecture for the members of the KNAG was certainly strategically a wise decision. Expeditions were costly and the KNAG supported many research projects and expeditions. As I have mentioned above, the relevance of including botanists on expedition teams was not beyond doubt or in the direct interest of the sponsors; impressing the members of a large funder with a convincing presentation about the relevance of botanical research was certainly helpful." The daily newspaper *Suriname: Koloniaal nieuws- en advertentieblad* reported on one of such lectures on April 14, 1925, as follows:

"(...) taking the two expeditions that speaker made of 1901 and 1919 to Our West[xxii] to collect information on the Surinamese flora, we were informed about the new, very practical way of forest management that has been implemented there in the last year. With the help of a set of very beautiful lantern slides, he [Went] shared his impressions of these expeditions. (...) Then we saw images of the wide West-Indian Savannas, covered with species of hard grass (...) that changed with the rain forest.

We heard many interesting peculiarities ["aardige bijzonderheden"] of the life of [maroons][xxiii] whose ancestors were originally delivered ["aangevoerd"] from Africa as slaves but who now live independently in their villages. After the break, Prof Pulle reported this and that of his trip to the Voltzberg (...) and concluded his treatise with some images about the entertaining peculiarities ["vermakelijke bijzonderheden"] of some of the ~~half civilized~~ Indian tribes[xxiv] (...) that already profit largely from the European culture, which benefits development and hygiene, yet causes many typical customs to become obsolete.[xxv]

A short discursive analysis of word and image demonstrates that Went and Pulle combined their botanical research with the Dutch national colonial project. Through their word choice and discursive embedding, Went and Pulle legitimized in one strike the relevance of their research, Dutch colonialism and the utility of their work for maintaining the colonial order.

The "many interesting peculiarities" and the "entertaining peculiarities" of the local populations were illustrated with images, projected with lantern slides. This explains the prominence of lantern slides without botanical content. Following the newspaper report, the presence of Dutch colonizers in Suriname was described as bringing progress ("benefits development and hygiene"). At the same time, a nostalgic trope is introduced ("causes many typical customs to become obsolete").

Interestingly, the loss of the typical customs of the indigenous population is only *described,* not explicitly mourned. After the conjunction "but", which introduces a contradiction to the description and evaluation of the effects of "European culture", follows the statement that some elements are "obsolete", but this time without an evaluation. The only conclusion logically offered here, is to consider the loss of the "typical customs" as a necessary step towards "progress".

Admittedly, one sentence in a newspaper article certainly provides no solid ground to conclude that Went and Pulle subscribed to the idea that the 'loss of the typical culture' of indigenous populations was considered a necessity for their development. However, it can be argued that this loss was not doleful enough for the journalist to explicitly mention it, while the adaptation of elements of "European culture" is evaluated positively ("profit", "benefit").

Reconstructed as part of a colonial discourse, the lantern slides have a function that goes beyond anecdotal documentation of people that a researcher incidentally encountered during a field trip: references to colonialism are prominently present and maybe even consciously chosen. Fig. 3 shows a white nun supervising the work of group of women who are mostly women of color. The workers sit on chairs behind tables and braid baskets of hats (?) in team work; in the back an image of a Saint oversees the room.

Lantern slide No. 96 (Fig 5) documents the colonial territorial order and law enforcement. The poster warns (English speaking) travelers that they now enter an "Indian Reservation" and that they trespass the law if they enter, signed by the British colonial functionary "Geo. D. Bayley, Protector of Indians". A child poses next to the poster which covers three quarters of the image. In this image composition, the child serves to illustrate the group of people designated by the poster, who fall, so its implication, under the responsibility of Geo. D. Bayley. In addition to the colonial practice of dividing up land and regulating access to certain areas for specific groups of people as classified by the colonizers, this poster has another colonial dimension: The Netherlands and England were engaged in a long-lasting conflict on the exact border of "their" colonial territories, "British Guyana" and Suriname. It remains speculative, but given the tone of the report on the lecture, it is conceivable that a respective comment was made by the lecturers in a public lecture when this slide was projected.

In a similar fashion, fig. 6 contains a hint to colonialism: the curriculum, written in English language on the chalk board, consists of the poles of Earth (upper part) and the parts of a blossom (middle). The entire lower part is dedicated to hygiene.

Fig. 5. A bill board / poster informs the reader that they enter a so-called "Indian Reservation".

Lantern Slide 96 of the set "Prof Pulle's Botanical Expedition of Suriname 1920/21" (allocated title).

Hygiene was one of the big topics with which western colonizers and Christian missionaries sought to legitimize their presence and argue for their superiority, as scholar Anne McClintock describes in one of her famous essays.[xxvi] Via hygiene, the colonizers transmitted their belief to bring "progress" and claimed the necessity for further so-called "civilizing interventions". This rhetorical figure corroborated both the colonizer's idea of moral superiority and their perception of the (moral) necessity of colonial expansion.

Conclusion: What History of Science can discover with lantern slides

Historian of Science Bruno Latour stated in one of his famous essays that expeditions have the aim to transform matter into discourse:[xxvii] By measuring and classifying phenomena in the world, we ascribe meaning to the studied phenomenon. The set of lantern slides documents circumstances of this process of transformation and provides clues

Fig. 6. Group image of a school class.
Lantern Slide 93 of the set "Prof Pulle's Botanical Expedition to Suriname 1920/21" (allocated title).

about how this newly gained knowledge is framed and became integrated into an established discourse. The account of the expedition was integrated in a discourse on Dutch superiority and used to disseminate not just knowledge on Suriname flora to a wider audience. Pulle and Went thus positioned their academic work within their discipline, within institutions and within the larger political discourse. They presented their ideas and findings at different locations to different types of audiences, applying different visual strategies and media practices for academic research and knowledge transfer activities. The great potential of collection-based research, I believe, lies in its openness to inductive research questions. Starting from material objects, historical practices and historical phenomena can be reconstructed about which no hypothesis could be formulated beforehand.

Other questions that my investigation prompted and that remain to be explored are the complex "networks of knowledge":

Amalgamations that include universities alongside with other research organizations, funders and patrons, editors and other organizations that engage in educational activities.

Through working with objects and (academic) heritage collections and combining them with sources prominently known from university history but not always in media history and vice versa, and using methods that are more common in one discipline that in the other, I could explain the object more fully: We need both the background of disciplinary history and university records to explain the production context and image repertoire, and we need media history to understand the medium's use. Only by joining these perspectives, the historical meaning of these objects can be more fully reconstructed, and can we understand these objects also as a political stand of researchers and colonial attitudes in disciplines that seem less directly associated with political matters than, say, political science or anthropology. How are attitudes to colonialism expressed in word and image in other disciplines? What does it mean for us, today, when such attitudes shaped our knowledge tradition? Through lantern slides and public lectures, I believe, there still remains a lot to learn that is of relevance for contemporary debates on colonial heritage and (maybe implicitly or unconsciously) handed down attitudes in disciplinary traditions we wish to overcome.

Notes:

i Sarah Dellmann, "Die Glasbilder der Surinam-Expedition des Utrechter Botanikers Prof. August Adriaan Pulle (1920121)" in: Objektkulturen der Sichtbarmachung. Instrumente und Praktiken (2018), edited by Ernst Seidl, Frank Steinleimer and Cornelia Weber. Online freely available at https://doi.org/10.18452/19734.

ii Rixt Bosma, "Rapportage: Lantaarnplaatjes en glasdia's in academische collecties in Nederland" (2016). Unpublished document, available on request from *Stichting Academisch Erfgoed.*

iii The history of lantern slides in university didactics remains yet to be written. Numerous case studies, especially in the history of art history have elucidated aspects that inform the discipline's media history as brought together at the workshop "Media in the Teaching of Art History", organized by the German Documentation Center for Art History - Bildarchiv Foto Marburg at Philipps-Universitiit Marburg in October 2018. For a reconstruction of the changing function of lantern slides in the field of physical geography, see Jennifer Tucker "Science Institutions in Modern British Visual Culture: The British Association for the Advancement of Science, 183l-1931", *Historia Scientiarum* 23(3)(2014): l9l-213. Prefaces in historical distribution catalogues indicate that darkening the room and applying visual means of instruction more broadly were contested in academic teaching around 1900. Cf. for example for geology W. H. Hobbs, "The Use of Lantern Views with Science Lectures", *The Journal of Geography 7* (1909), April: 180- 186 and for an history B. Daun, "Vorwort zur ersten Auflage", *Projektions-Lichtbilder nach den Werken Alter und Moderner Meister. Malerei - Skulptur - Architektur* [Catalogue], (Düsseldorf: Ed. Liesegang, 1899), I -8.

iv A list compiled by ABC, curator at the university collection XYZ, shows that slides were ordered from over 20 commercial publishers specialized in scientific and educative material. Many of these publishers were based in Germany.

v The English term "lantern slide" can be translated in various ways to Dutch. Historical terms are, among others, "lichtbeeld" (luminous image), "glasdia" (glass dia), "lantaarnplaatje" (lantern slide), and outside of educational settings also "toverlantaarnplaatje" (magic lantern slide). The historical terms "lantern lecture" or "slide lecture", in Dutch "lezingmet lichtbeelden" (lecture with luminour images), "voordracht met lichtbeelden" (presentation with luminous images) or "geillustreerde lezing" (illustrated lecture), were

widely used.

vi The history of Lecturing at Dutch universities is the subject of Dorsman and Knegtmans (2011) but they, by definition, do not investigate public lectures. Cf. Leen Dorsman and P.J. Knegtmans, *Van Lectio tot PowerPoint: oyer de geschiedenis van het onderwijs aan de Nederlandse universiteiten* (Hilversum: Uitgeverij Verloren, 2011).

vii Paul H. Lambers, "Hoe een verloren gewaande collectie weer thuiskwam". I'{ieuwsbrief Stichting Academisch Erfuoed 34 (2012), October: 1-2.

viii "Collectie Botanie. Repertorium 2979-. Special Collections, University Library Utrecht. Index available online at http//repertorium.library.uu.nl/node/2979 (accessed 15.02.2019).

ix 'Delpher' is the portal of the Dutch National Library which, among others, offers a full-text search function for digitized Dutch newspapers and journals. https://www.delpher.nl (accessed 15.05.2019).

x *Catalogus Professorum Academiae Rheno-Traiectinae,* https://profs.library.uu.nl (accessed 15.05.2019).

xi For an overview on the history of Suriname, see the detailed articles on Wikipedia: https;//en.wikipedia.org/wiki/Suriname (06.02.2023). For those fluent in Dutch, see Maurits Hassankhan, Jerry Egger, Eveline Bakker, Leo Dalhuisen and Frans Steegh, *Geschiedenis van Suriname* (Zutphen: Walburg Pers, 2007).

xii August Adriaan Pulle, "Het onderzoek naar de Flora van Suriname" , *Vakblad voor biologen* 3:11 (1922): 161-169, here 163.

xiii Cf. August Adriaan Pulle, ed., *Flora of Suriname, Volume I,* Part I (Amsterdam: Koninklijke Vereeninging Koloniaal Instituut, 1936) and in Joseph Lanjouw, ed., *Flora of Suriname, Volume V Part 1* (Leiden: Brill, 1965).

xiv Unknown Author, "Tocht in Suriname", *Vakblad voor biologen* 3:8 (1922): 118. See also Went's detailed discussion of his study on Surinamese species of the family of the malpighiaceae in situ and the difficulties of their conservation and transportation to the Netherlands: Friedrich August Ferdinand Christian Went, "Eenige voorlopige mededelingen over een reis naar Suriname in den zomer van 1923" *Vakblad voor biologen* 5 (1923), 4: 49-58 (quoted passage: 5l - 53).

xv I thank Frank Steinheimer for bringing this to my attention.

xvi e.g. the lecture with slides was titled "Naar de Indianen en Bosch~~negers~~ van Suriname". Children under the age of l6 were not admitted. "'Ons Huis, Rozenstraat'. *Algemeen Handelsblad',* 18 December 1916.

https://resolver.kb.nl/resolve?urn:ddd:010653085:mpeg21:a0148 (accessed 02.06.2019). The strikethrough has been added by the author to express distance from the derogatory terms. On November 1921, Pulle gave a lecture with slides on New Guinea (at that time also colony claimed by the Dutch) for the Open University in Enschede (Volksuniversiteit):

"Toneeluitvoeringen, Concerten, Vergaderingen, enz.". *Twentsch dagblad Tubqntia en Enschedesche courant.* 09.11.1921

https://resolver.kb.nl/resolve?urn=MMSAEN01:000047699:rnpeg2l:a0015 (accessed 02.06.2019).

xvii "Stadsnieuws". Rotterdamschnieuwsblad. 18.02.1925 https://resolver.kb.n 21ta0150 (accessed 02.06.2019).

xviii August Adriaan Pulle, *Naar het sneeuwgebergte van Nieuw-Guinea* (Amsterdam, Maatschappij voor Goede & Goedkoope Lectuur, l913), online available at https://www.papuaerfgoed.org/files/pulle_1915_sneeuwgeberte.pdf' (accessed 15.04.2019). This brochure was partially financed by the "Maatschappij tot bevordering van het natuurkund onderzoek der Nederlandsche Kolonien" ("Society for the Advancement of Natural Science Research in the Dutch Colonies").

xix Centraal Bureau voor LantaarnplatenAmsterdam, "Vorwoord", *Catalogus der Lichtbeeldenvereeniging* l9l2-13, (Amsterdam: no publisher 1912-13), 6-7. Available at Media History Digital Library:

https://archive.org/details/Lichtbeeldenvereenigin0gl9l2 (accessed 15.04.2019).

xx

https://resolver.kb.n/resolve?urn=MMSAEN01:000047697:mpeg21:a0038 The description of the projected slides matches the description of the 1925 presentation and the lantern slides that are preserved at UMU.

xxi

https://mediahistoryproject.org/reader.php?id=Lichtbeeldenvereeniging1912, page iv

xxii "Ons West", literally translating to "Our West", is a historical term employed by the Dutch to refer to "their" colonies situated to the West of the Netherlands (when placing the Netherlands/Europe at the centre of a map). Dutch colonies in Asia were sometimes referred as "Our East", which is reflected in the English translation of the colonial term "The Dutch East-Indies"

xxiii The original source uses the derogatory term.

xxiv The strikethrough has been added by the author in order to express distance from the derogatory term in source material.

xxv Unknown Author, "Voordrachten." *Suriname: Koloniqal nieuws - en advertentieblad* 77:30, 14.04.1925:3. Translation by the author. Online available at https://resolver.kb.nl/resolve?urn=ddd:010344325:mpeg2l:a0056 (accessed 15.02.2019).

xxvi Anne McClintock, 'Soft Soaping Empire'. Commodity Racism and Imperial Advertising." *Imperial leather: race, gender and sexuality in the colonial context,* (London / New York: Routledge, 1995), 207-231.

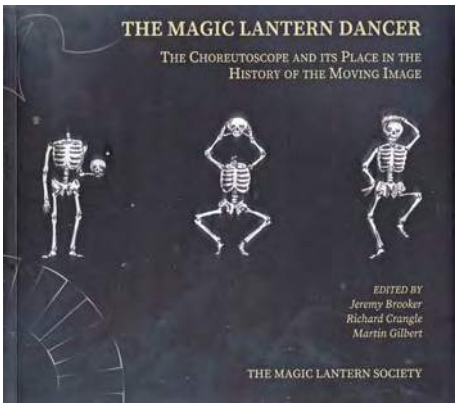
xxvii Bruno Latour, "Circulating Reference: Sampling the Soil in the Amazon Forest", *Pandora's Hope. Essays on the Reality of Science Studies* (Cambridge MA: Harvard University Press, 1999), 24-79.

Book Review:

"The Magic Lantern Dancer, the Choreutoscope and its place in the history of the moving image".

Editors: Jeremy Brooker, Richard Crangle and Martin Gilbert

Published in paperback by The Magic Lantern Society, London, 2023.


THE MAGIC LANTERN DANCER
THE CHOREUTOSCOPE AND ITS PLACE IN THE HISTORY OF THE MOVING IMAGE
EDITED BY
Jeremy Brooker
Richard Crangle
Martin Gilbert
THE MAGIC LANTERN SOCIETY

This splendid new publication about a so far neglected approach to moving images is a very well researched and presented history of one of the first attempts to use sequential motion and persistence of vision to achieve smooth animation upon a screen. Its 148 pages include three chapters and eight galleries of illustrations of many of the known choreutoscope images and make this book entirely unique. The first chapter starts with a detailed investigation of the inventor, concluding that it was John Beale of Greenwich, London, England, but looks in some detail at other pretenders to the invention. It covers other ways of producing sequential images, including the Phenakistiscope, the Zoetrope, the Praxinoscope and looks briefly at the Ross 'Wheel of Life' lantern slide.

One of the first makers of Beale's Choreutoscope was Charles Baker of High Holborn, London, a microscope maker, who agreed to manufacture the magic lantern slide version of the instrument in 1874.

Chapter two covers the use of the device, starting with the Royal Polytechnic Institute in London, illustrating versions of the slide for use in a magic lantern, covering both the linear and rotating varieties. Eminent professional lanternists and manufacturers of slides such as W C Hughes tended to use their own variations on the theme, Hughes devising the Celeroscope, a twelve-image version of the Choreutoscope. Slide sets were produced by some makers to complement the Choreutoscope, J H Steward's 1895 catalogue listed 18 slides to be used with it. The firm even introduced pantomimes including the effects.

Casper W Briggs in Philadelphia introduced the rotating choreutoscope around 1875. It showed a dancing skeleton or a dancing sailor, though it is believed that other images may have been available for it. Unlike Beale's linear design, it was difficult to change images in the Briggs' version, necessitating dismantling the device.

In chapter three, entitled 'The Choreutoscope and the Dream of Cinema', the mechanical similarities between the lantern slide and the early movie projectors are discussed in considerable detail.

The second part of the book discusses and illustrates, many in colour, the various varieties of images for different versions of the device. The section is divided into eight 'Galleries', each covering a specific maker's version. This part of the book alone takes up fifty-four pages!

There is an extensive bibliography and a comprehensive index completes the volume, which should be included in the libraries of all lantern enthusiasts.

Available from Publication Sales at The Magic Lantern Society, priced at UK£25 plus shipping, see https://www.magiclantern.org.uk/sales/ or contact Richard Crangle at The Magic Lantern Society, 17 Dean Street, Exeter EX2 4HH, U.K.

The book makes the point that the Briggs rotating choreutoscope contains the basic components of the first movie projectors - a rotating shutter and a Maltese Cross to advance the image. It can be rotated at quite a high speed and the result is a smooth dancing image on the screen.

In use, the metal cover (shown at right in the image above) protects the mechanism and allows light to pass only through the image. *(Editors' collection).*

The M C Lilley & Company, Columbus Ohio

David Evans investigates

The M. C. Lilley & Co. factory was located in Columbus, Ohio. It was founded in the mid-1860s by four veterans of the American Civil War - Mitchell Campbell Lilley, John Siebert and brothers Charles and Henry Lindenberg, They were I.O.O.F. members (Independent Order of Oddfellows - a fraternal society) and published the "Odd Fellows Companion", a publication for the fraternal organization and since there was a demand for fraternal organization regalia, they decided to manufacture it in Columbus. They had become established as a manufacturer of ready-made uniforms after the war. By 1870, the company already occupied an entire four-story building on S. High Street, with a glass-fronted showroom and retail store on the first floor (Figs 1 & 2).

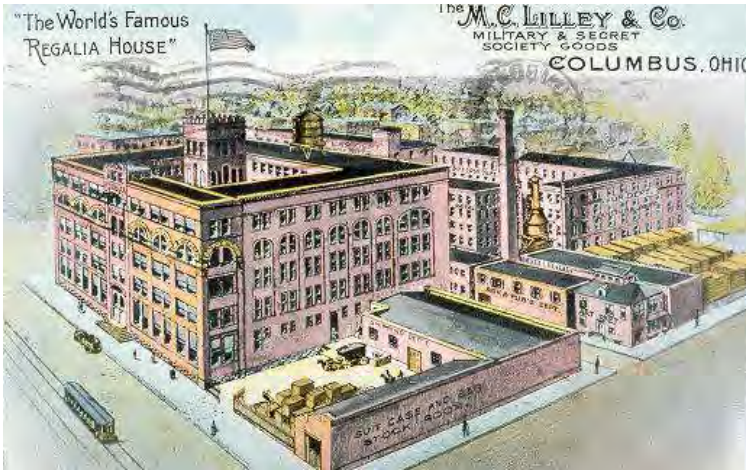


Fig 1: The M C Lilley factory and store, circa 1900

This size of an operation positioned the company for tremendous growth and success in the coming "Golden Age of Fraternalism." During this period, from 1870-1910, over 20 percent of men in the United States belonged to a fraternal organization, which served various purposes including mutual aid and insurance, political interests, social functions and the comfort of stability as well as belonging in a dynamic post-war society that was rapidly industrializing. Clothing played a very important role in the ritual ceremonies for these societies, and M.C. Lilley & Co. capitalized on this influx of demand by manufacturing ritual costumes and attire. The most popular and most commercially profitable form of military regalia, however, was the military-style uniform (Fig 3, from the cover of a catalogue), which the company also produced for state militias, telegraph operators and railway workers. In addition to the clothing for fraternal societies, the company also produced metal decorations (Fig 4) and fasteners to embellish the garments, such as buttons, buckles, studs, and grommets, along with custom-designed suitcases to hold and store elaborate and odd-shaped artifacts, like feathered hats, shoulder epaulets, capes, and gauntlets.

This large-scale production of military regalia for fraternal organizations led to M.C. Lilley & Co. becoming one of the largest and most successful

Fig 3: Military-style uniforms

Fig 4: Gilt metal medallion for Knights of the Maccabees

manufacturers in the world. In an 1882 story about Lilley's new building on Gay Street, the Evening Dispatch reported that more than two-thirds of the company's employees were engaged in producing clothing and regalia, including sewers, embroiderers, tailors, leatherworkers and milliners. The 1887 Report of the State Inspector of Workshops and Factories listed The M.C. Lilley & Co. as the second largest employer in Columbus with 420 employees. Another report in J.A. Miller & Company's A Glimpse at Columbus and her Industries, published in 1890, stated that the "M.C. Lilley & Co. regalia manufactory" was considered to be one of five "mammoth" manufacturing operations in Columbus and one of "the five largest manufacturing companies in the world, exporting its uniforms and equipment for military and other organizations around the world." They made military uniforms, Masonic items (e.g. swords, buttons, medallions etc), and various regalia items for societies and clubs. They even shipped some of their products to Canada. In 1933, during the Great Depression, the company was merged with the Henderson-Ames Company of Kalamazoo, Michigan and the name was changed to "The Lilley-Ames Company" until 1951 when it was sold to the C. E. Ward Company, Manufacturers of Lodge Regalia, Costumes and Supplies, New London, OH. It operated under the name of "Lilley Ames Co." until 1953. It finally went out of business in 1965.

Almost all the fraternal societies at the time used magic lantern slides in the course of their degree ceremonies and M C Lilley could provide sets for most of the societies. Their catalogue index includes slide sets for more than twenty four societies, and multiple slide sets for many of them. The Masonic Lodge sets, for example, covered Chapters, Commanderies and the Ancient and Accepted Scottish Right. Most sets were available as regular wood-mounted or 3 ¼" x 4" slides, but some were available mounted in a cast aluminum wheel (Fig 5), making it somewhat simpler to operate, as all the lanternist had to do was rotate the wheel to the next click-position for image changing. The one illustrated is for the Knights of Pythius First Rank slide set.

At least two lantern manufacturers produced special lanterns for the secret societies – Pettibone Brothers and M C Lilley. Some models from each manufacturer included 'scales' moulded into the cast metal legs (Fig 6), as some societies had an affinity with reptiles and required the reptilian features to adorn their lanterns.

Fig 5: Lodge 'Peacock' wheel.

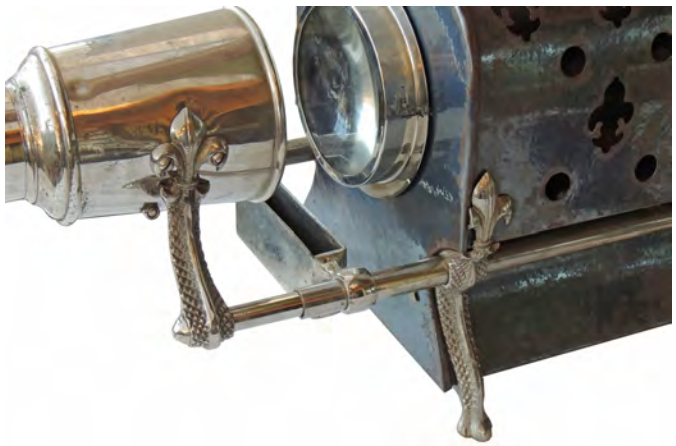


Fig 6: Scales on the legs

M C Lilley could supply a variety of illuminants including 3-wick oil lamps, acetylene burners, incandescent electric lamps (Fig 7), ninety degree or straight electric arc lamps, these either hand fed or automatic feed. There are seven different models of lantern illustrated in Catalogue No. 139A, together with screens, accessories, lenses and of course slide sets for the twenty-four secret societies mentioned. All lanterns could be supplied in pairs for showing dissolving slides.

A fine and remarkably original Lilley lodge lantern, model Peerless (see front cover), came our way recently – the only example I have ever seen with all the original (potentially lethal!) electrical connections and cord, and still in useable condition (with care…) (Figs 8a, 8b & 8c). It came with its 'Peacock' wheel carrying adapter (Fig 9) and a special push-through slide carrier (Fig 10) with a block of wood attached to it to fit in the cast carrier for the wheel, which can be seen in front of the condenser lens in Fig 6, and with its original transport trunk/lantern projection box (Fig 11).

Fig 7: The incandescent electric lamp - note the cylindrical filament, so its center is aligned with the optical path

The lantern material is made in fairly thin blued steel with the condenser lens arranged so that it can be removed from the outside. It may have been vulnerable to cracking when used with an arc lamp, so changing it during a performance may have been desirable! The Peerless lantern came as standard with the incandescent lamp as our example, but it could also be purchased with a three-wick oil lamp, in which case it appears to have been called Ideal rather than Peerless.

In the early part of the 20th Century properties that had electricity generally only had pendant lamp holders in the middle of each room, fused at 30 amps! Devices such as hair dryers, clothes irons etc that needed a power connection were provided with long cords and screw-in plugs to match the Edison screw lamp bulb holders - then as now, still the norm - and safety was not an issue! No doubt there was a steady incidence of electric shock, but that was merely considered a minor inconvenience beside the great advantage of heated appliances! Grounding was not even considered then.

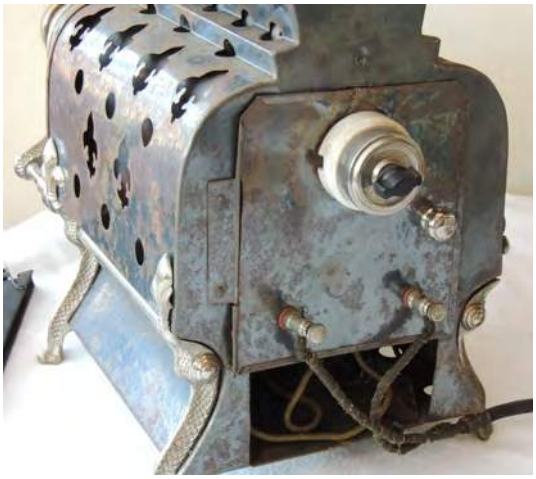


Fig 8A: The original connections and snap switch

Fig 8B: The connections to the lamp holder

Fig 8C: The original power plug

The whole arrangement was designed to be easily set up and operated by a non-specialist lanternist in the shortest possible time.

The wood carrying case (Fig 11) was made to fit the customer's requirements and was covered in 'trunk canvas' to water-proof and protect the contents. The lantern fits snugly inside and there are separate compartments for slides and accessories, even a folded-up screen secured by leather straps under the lid, which was hinged at the back to raise the front of the lantern for picture height.

Fig 9: The adapter to carry the 'Peacock' wheel

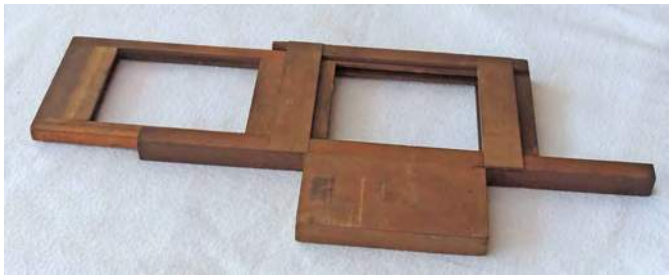


Fig 10: The special slide carrier.

In conclusion I would add that, if you possess any of these beautiful slides from the various secret societies, especially those still in existence, you should perhaps bear in mind that they were not intended for public viewing. In rural areas particularly there may be a sensitivity about projecting these images and one should consult any local members of the society in question to establish their views. We know from personal experience that members of a local Knights of Pythius lodge were most unhappy about our proposed use of their material, so we had to switch to other slides to remain friends!

More information about M.C. Lilley, businesses in Columbus, and fraternal organizations and their uniforms can be found in Harriet Wain McBride's dissertation for her doctorate at Ohio State. McBride, Harriet. (2000). Fraternal regalia in America, 1865 to 1918 : dressing the lodges; clothing the brotherhood.

For information on slides for the O.U.A.M. (Order of United American Mechanics) see Magic Lantern Gazette Volume 32 No. 2.

Fig 11: The lantern set up on its combined carrying case and projecting stand.

Fig 12: An earlier Lilley lantern.

The M C Lilley Company made more conventional lanterns, especially before 1900. Fig 12 is a mahogany and blued steel lantern from about 1885. One of the three knobs that can be seen on the objective lens unit is a shutter, so that the beam can be shut off whilst changing slides in the push-through carrier. The other two knobs are for red and green tinters, the exact purpose of which I am unsure.

The objective lens unit can be pulled forward from the slide area, presumably so that scientific experiments can be shown on screen for lecture use.

Tips on Giving Magic Lantern Shows

by Terry Borton

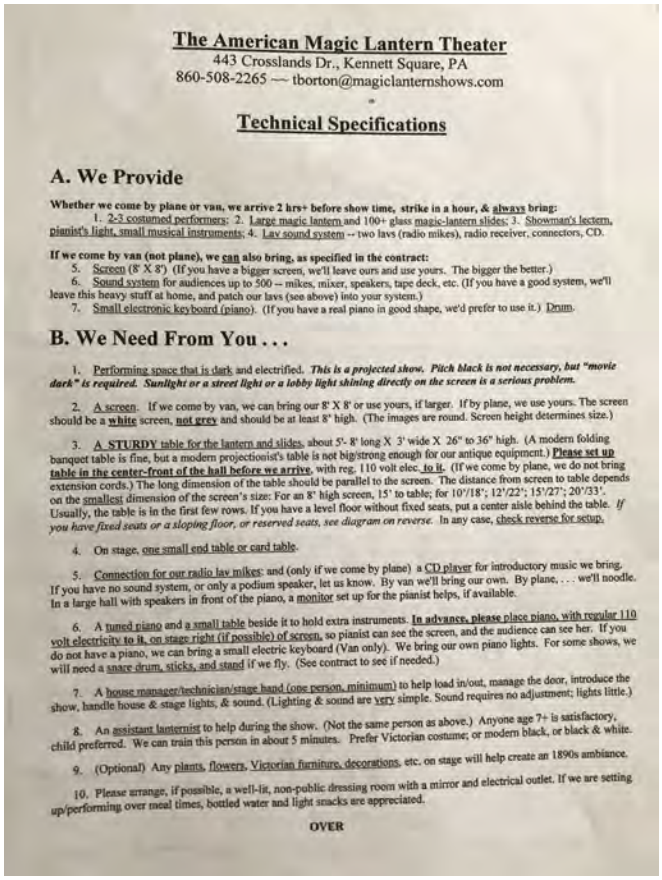
Editor's Note: *This article continues a series of short Tips on how to improve your magic-lantern shows. Terry Borton's American Magic Lantern Theater (AMLT) has given more than a thousand shows over the last 25 years, from Podunk to Lincoln Center. He says he's also made a thousand mistakes, and hopes these Tips will help you make a few less.*

12. Tech, Tech, Tech

Having a solid contract with your sponsor is one thing. Having clear directions for the person at the venue who is actually setting up for you is quite another. That's what the "Tech Sheet" is all about. It provides very specific directions for the Stage Manager, Custodian, or Volunteer who is going to be responsible for making your show a success. It goes to this Techie before the show.

Here's a picture of page 1 of our Tech Sheet. Our sheet has been edited dozens of times over the years to address problems that weren't covered adequately at first. You'll revise yours too. Think of the Tech Sheet as a compendium of solutions to past mistakes. Here's what it covers.

We Provide. We specify that we arrive two hours before showtime. (There's an expression in show business: "If you're on time, you're late." That's because it's so important that the show opens when it says it's going to open. If you are going to be even five minutes late, for that "two hours before" time, call the venue.)



The American Magic Lantern Theater
443 Crosslands Dr., Kennett Square, PA
860-508-2265 — tborton@magiclanternshows.com

Technical Specifications

A. We Provide

Whether we come by plane or van, we arrive 2 hrs+ before show time, strike in a hour, & always bring:
1. 2-3 costumed performers; 2. Large magic lantern and 100+ glass magic-lantern slides; 3. Showman's lectern, pianist's light, small musical instruments; 4. Lav sound system -- two lavs (radio mikes), radio receiver, connectors, CD.

If we come by van (not plane), we can also bring, as specified in the contract:
5. Screen (8' X 8') (If you have a bigger screen, we'll leave ours and use yours. The bigger the better.)
6. Sound system for audiences up to 500 -- mikes, mixer, speakers, tape deck, etc. (If you have a good system, we'll leave this heavy stuff at home, and patch our lavs (see above) into your system.)
7. Small electronic keyboard (piano). (If you have a real piano in good shape, we'd prefer to use it.) Drum.

B. We Need From You . . .

1. Performing space that is dark and electrified. ***This is a projected show. Pitch black is not necessary, but "movie dark" is required. Sunlight or a street light or a lobby light shining directly on the screen is a serious problem.***

2. A screen. If we come by van, we can bring our 8' X 8' or use yours, if larger. If by plane, we use yours. The screen should be a **white** screen, **not grey** and should be at least 8' high. (The images are round. Screen height determines size.)

3. A STURDY table for the lantern and slides, about 5'- 8' long X 3' wide X 26" to 36" high. (A modern folding banquet table is fine, but a modern projectionist's table is not big/strong enough for our antique equipment.) **Please set up table in the center-front of the hall before we arrive**, with reg. 110 volt elec. to it. (If we come by plane, we do not bring extension cords.) The long dimension of the table should be parallel to the screen. The distance from screen to table depends on the smallest dimension of the screen's size: For an 8' high screen, 15' to table; for 10'/18'; 12'/22'; 15'/27'; 20'/33'. Usually, the table is in the first few rows. If you have a level floor without fixed seats, put a center aisle behind the table. *If you have fixed seats or a sloping floor, or reserved seats, see diagram on reverse.* In any case, check reverse for setup.

4. On stage, one small end table or card table.

5. Connection for our radio lav mikes: and (only if we come by plane) a CD player for introductory music we bring. If you have no sound system, or only a podium speaker, let us know. By van we'll bring our own. By plane, . . . we'll noodle. In a large hall with speakers in front of the piano, a monitor set up for the pianist helps, if available.

6. A tuned piano and a small table beside it to hold extra instruments. **In advance, please** place piano, with regular 110 volt electricity to it, on stage right (if possible) of screen, so pianist can see the screen, and the audience can see her. If you do not have a piano, we can bring a small electric keyboard (Van only). We bring our own piano lights. For some shows, we will need a snare drum, sticks, and stand if we fly. (See contract to see if needed.)

7. A house manager/technician/stage hand (one person, minimum) to help load in/out, manage the door, introduce the show, handle house & stage lights, & sound. (Lighting & sound are very simple. Sound requires no adjustment; lights little.)

8. An assistant lanternist to help during the show. (Not the same person as above.) Anyone age 7+ is satisfactory, child preferred. We can train this person in about 5 minutes. Prefer Victorian costume; or modern black, or black & white.

9. (Optional) Any plants, flowers, Victorian furniture, decorations, etc. on stage will help create an 1890s ambiance.

10. Please arrange, if possible, a well-lit, non-public dressing room with a mirror and electrical outlet. If we are setting up/performing over meal times, bottled water and light snacks are appreciated.

OVER

That "two hours before the show" point gives us time to set up, dress, and be out talking with the audience for 20 minutes before the performance.
If everything is set up for us, we can be ready in a half-hour. But it's rare that things go so smoothly. The venue has never dealt with anything like us before. We've never dealt with their space and staff. So, we arrive two hours early. We've never been late for a show, though we've had some close calls, and had to cut the audience chit chat before the show. Give yourself plenty of set-up time at first until you and your team have it all down pat.

We specify exactly what we will bring - number of performers, lantern, slides, lectern, lights, sound system screen, drum, keyboard, etc. If we drive and come by van, we bring our own sound system, and only use the venue's if it's better than ours. If the venue doesn't have a piano, we bring a good keyboard. (School pianos are usually terrible. We joke that a requirement for an AMLT pianist is that she must be able to play Beethoven on a piano with six keys missing.) If we come by plane, we bring a lot less, and depend on the venue a lot more.

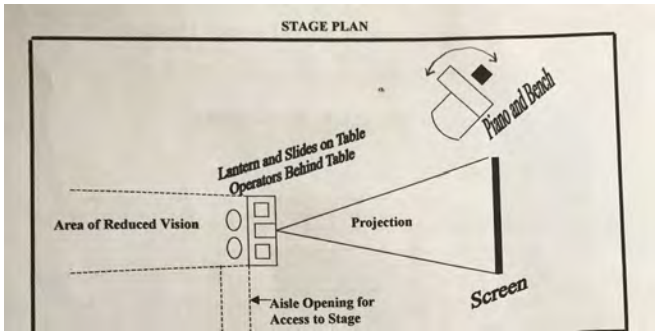
We Need From You. The first item is the most important - dark. That may seem obvious to you, but it certainly isn't to many presenters. You have to be really careful about this, especially in festivals, where you can be performing in peculiar spaces, and in schools, which often have windows up high above All-Purpose Rooms. Ask that windows be blocked with plastic ahead of time. I carry a few heavy black plastic bags for emergency use. (We once performed at the Peabody Museum near Boston, which had a windowed cupola, up high above the room - impossible to get to. How were we going to make the room dark? The technical wizard there bought a batch of big black balloons, and floated them into the cupola. Problem solved!)

The screen should be white, not grey. Grey screens are often used for movies, but your lantern light will probably not be bright enough to get good images from it. (See Tip 7.)

We specify that the venue provide someone to help load in/out, manage the crowd, handle lights and sound.

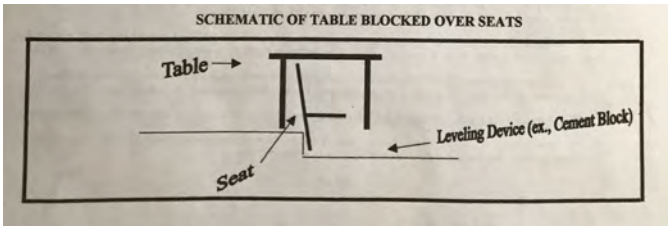
Lantern table set up: You'll need to experiment to find the relationship between image size and distance of your lantern table to the screen. Providing the techie that information is very helpful for someone trying to set up. Ex: "For a screen x feet high, the lantern is x feet away. For a screen y feet . . ." (Since most lantern images are round or square, it's screen height that determines image size. (See Tip 4.)

Ask for a sturdy table, not a modern projection table which is too little and weak. Ask for the table and piano to be in position, with electricity to them before you arrive. You may well have to move them, but at least they're in the right general area, not locked in the basement or the music room.



The diagram shows our normal set up for the lantern table, screen, and piano. This works fine for most rooms, but in a long narrow room, we have found it helpful to put the screen in a corner against a wall, with the lantern up against the same wall. That avoids having to give up a big swatch of seats out of the center of a narrow room.

If there's no stage on which to set the screen, and it's a big room with lots of heads in the way, using risers under the screen is helpful. If there are no risers, we sometimes strap two tables together, and put the screen up on that. (See Tip 4.)



Placing the lantern in the middle of an auditorium with fixed seats can be tricky. The Schematic shows the easiest solution, which works well with tables with straight legs; not so well with folding tables. If you're lucky, you can wiggle a folding table into position. Another solution is to put a board over the top of the seats, adjusting for level. Another solution is to fill in the "hole" between the rows with shipping cases, etc., tape them together, and perform from that. Rough, yes, but take comfort in the fact that it has been done before. If there's any question about tech issues, call the techies ahead of time. Before the show, you'll want to run over with them any lighting instructions, and set sound levels.

Techies are usually fascinated with the lantern, and will be delighted to help you out. Just don't catch them flat-footed at the last minute. A Techie with her hands on your mic controls is not someone to mess with.

The Purposes of The Society shall be:

To establish an organization of people and entities interested in the collection, possession, conservation, restoration and maintenance of Magic Lanterns, Lantern Slides and related materials;

To encourage members to share their knowledge of Magic Lanterns, Lantern Slides and related materials with any interested persons or entities;

To coordinate research, catalogue material and disseminate information about the history, uses, development and preservation of Magic Lanterns and Lantern Slides; and

To promote exhibitions and/or shows utilizing Magic Lanterns, Lantern Slides and related equipment, in known methods of use in as historically accurate a manner as possible.

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Note: As a Society, MLS does not give valuations nor takes responsibility for advice or guidance, nor implies any form of guarantee for the accuracy or consequences arising from information so given.

The Magic Lantern Calendar – Mar. 2023

Events

Ongoing, ***Nervous Magic Lantern Performance: Time Squared,*** with Ken Jacobs, inventor, free with Museum admission, Museum of the Moving Image, 36-01 35 Ave, Astoria NY 11106.

March 24, 2023, ***Return of the 19th Century Magic Lantern Show,*** with Matt Schnittker, Philosophical Research Society, 3910 Los Feliz Blvd., Los Angeles CA 90027.

March 30, 2023, ***Powerhouse Late: Photography,*** Dr. Martin Jolly and collaborators will perform their magic lantern show, Powerhouse Photography, Australian Centre for Photography, 21 Foley Street, Darlinghurst, NSW 2010, Australia.

April 13, 2023, ***Urania and the Ascelepiades: A Magic Lantern Performance by Artemis Willis,*** images from astronomy and medicine, Block Museum of Art, Northwestern University, 40 Arts Circle Drive, Evanston, IL 60208.

April 22, 2023, ***The Magic Lantern Show,*** Geelong Gaol Museum, 202 Myers Street, Geelong, Victoria 3220, Australia.

April 22, 2023, ***Spring Meeting 2023,*** Magic Lantern Society, Swedenborg Hall, 20-21 Bloomsbury Way, London WC1A 2TH, England, UK.

May 13, 2023, ***Lantern Show at the D&H Canal Museum,*** Elliot & Schlemowitz, magic lanternists Joel Schlemowitz and Dawn Elliot present a 19th century magic lantern show with a variety of short stories, poems and jokes, D&H Canal Museum, 1315 Rt 213, High Falls, NY. Rain date May 14.

May 13, 2023, ***The Ephemeral Archive: A magic lantern performance,*** Curator Phillip Roberts takes us through the history of media machines, told with a real magic lantern. Friends of the Bodleian Lunchtime Lecture Series, Sir Victor Blank Lecture Theatre, Weston Library, Broad Street, Oxford, OX1 3BG, U.K.

May 18, 2023, ***The Magic Lantern Show,*** St. Mary's Music Hall, 8 Church End, London, UK.

July 6-9, 2023, ***Alice in Wonderland,*** real vintage magic lantern show using a rare complete set of projector slides from 1905, Duston Community Centre, Pendle Road, Northampton, NN6 6DT UK.

July 22, 2023, ***Summer Meeting 2023,*** Magic Lantern Society, Lacey Green Millenium Hall, Main Road, Lacey Green HP27 0QN, Buckinghamshire, England, UK.

Oct. 14, 2023, ***Autumn meeting 2023,*** Magic Lantern Society, The Birmingham and Midland Institute, 9 Margaret Street, Birmingham B3 3BS, England, UK.

Exhibits

Through Dec. 2026, ***The Story of the Moving Image,*** includes shadow puppets, Victorian-era magic lanterns, original cameras and more, Australian Centre for the Moving Image, Fed Square, Melbourne, Australia https://www.acmi.net.au/whats-on/story-of-the-moving-image-exhibition/ .

Ongoing, ***The Path to Cinema: Highlights from the Richard Balzer Collection,*** Academy Museum of Motion Pictures, Los Angeles CA USA. 9,000 magic lantern objects collected by former MLS president Richard Balzer. https://www.academymuseum.org/en/exhibitions/path-to-cinema

Ongoing, ***From Shadows to Film…and all the magic in between!*** Kent Museum of the Moving Image, Stanhope Road, Deal, Kent CT14 6AD UK https://www.kentmomi.org/

Online

Life Through the Lens, images from the collection, Royal Albert Memorial Museum & Art Gallery, https://artsandculture.google.com/story/life-through-the-lens-royal-albert-memorial-museum-art-gallery/5QVRnVyn4BS2Jw?hl=en

Magic Lantern Performing Group, Improve your skills every other Thursday on Zoom. Contact Terry Borton: tborton@magiclanternshows.com

De Luikerwaal Dutch Virtual Museum, https://www.luikerwaal.com/ Magic lantern history, pictures, stories.

Lucerna – the Magic Lantern Web Resource, online database collaboration covering all aspects of magic lanterns. http://lucerna.exeter.ac.uk/

The Museum of American Magic Lantern Shows, 5-minute intro, 10-minute Highlights Tour, 30-minute In-Depth Tour and Kids' Page.

www.magiclanternmuseum.com

To add your magic lantern show, exhibition, or other event to our calendar, or to list your show for potential bookings, drop a line to briandrogers@gmail.com.

Classified Advertisements

Wants

WANTED

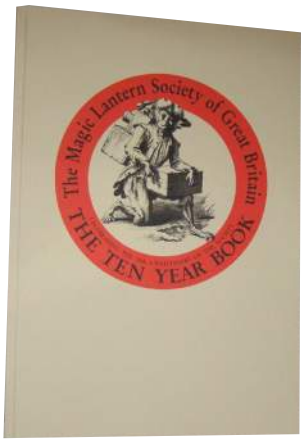
English collector looking for figurines depicting itinerant lanternists and peepshowmen – examples shown here.

If you have any such pieces that you would like to sell please contact *Mike Smith – kime1944@gmail.com*

Wants

For Sale

The Ten Year Book



(The New Magic Lantern Journal Vol. 4) – celebrating the 10th Anniversary of the (British) Society. Articles include (David) Robinson on Robertson, the Ron Morris Collection, Optical Toys by Herman Bollaert, the great Dissolving Views at the Royal Polytechnic by W F Ryan, and illustrated partly by Lester Smith's magnificent Polytechnic slides, history of the society, and an article by Leora Wood wells about our MLS OF US & CANADA. Hardback, 80 pages. Many colour images. April 1986. Slight tear to top half inch of spine. US$30.

Both plus shipping at cost. Contact the Editors.

This page available to members for Sales or Wants. Please contact the Editors

Slide images are from Knights of Pythius 3rd Rank 'Pythagoras', numbering them from top left down:

1. Along the Mountain Side

2. Flower Bespangled Plain

3. The Desire for Knowledge

4. The Arts of Ancient Egypt

5. Where Hideous Creatures Climb.